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highly mottled specimen. A solidly colored one is to be preferred, and probably this will be a pinkish purple. If very dark, the same two colors of blue and carmine will give you any of the darker shades, while the blue with rose madder will produce the fainter tints. You can reach these same hues with cobalt, permanent blue, or French blue; but I have adopted the new blue, because less expensive than the others and for combinations quite as good. Do not paint the flower too solidly; let the color be more transparent toward the centre. Emphasize that just as you would in the morning-glory with gray, not forgetting to work round the stamens in the centre. Keep the edge of the flower carefully defined in the scallops that give it character. Having mastered a common petunia, try a variegated one, but I do not think you will admire it as much on paper, even painted by a skilful hand, as you do in the garden, surrounded by its lovely compeers.

L. STEELE KELLOGG.

China Painting.

NOTES ABOUT CERTAIN MINERAL COLORS.

HANCOCK's red is particularly useful for beginners, because it works very smoothly when well mixed. By the way, most readers no doubt understand the treatment of the Hancock powder colors. The powder is placed upon the palette and must be rubbed up with a drop or two of fat oil, until both are thoroughly incorporated; then a drop of turpentine is added to make the mixture liquid enough to operate with. Those who have had any experience with Lacroix's colors will understand the method at once, as often it is necessary with these to add fat oil as well as turpentine. This red used thinly makes a very good fawn-colored ground. Brunswick and chocolate brown may be mixed with it, but not yellow or orange. If you desire a pure red, it must be used alone.

The Outremer turquoise in these powder colors cannot be praised too highly. Indeed, I do not know of any blue that compares with it in depth, brilliancy, purity and smoothness. It is a delight to work with it. Nothing could be more dainty than the effect of Outremer turquoise combined with simple gold additions. A complete tea set, decorated with American wild flowers, outlined with this particular blue, and finished with gold, would be really charming. While Outremer turquoise is more expensive than most colors, there is no doubt about its being satisfactory. Mixed with rose-color, it gives a beautiful pearly tint for the shadows of roses.

The Hancock light yellow, like the gamboge, is most satisfactory used by itself; in combination it is apt to destroy other colors.

The salmon as a ground alone, is a very delicate tint. Thinly used, it is an admirable flesh-color; it may be mixed with orange brown or carmine.

The English pink or rose is probably more trustworthy in firing than any other preparation of carmine. As a grounding color it cannot be improved upon. The "Rose du Barri" is the color of that name used in the Sévres works, where it is justly celebrated. It is only employed for grounds, and it requires a very hard firing to bring it out properly.

There are several greens among the Hancock colors that are notably good. Rose-leaf green is a dull, dark green, excellent to shade over a lighter green. Blue green is exactly like the Lacroix tint, good in various combinations. This color is much used by the French in all china decorations. The Dover greens and shading green are all excellent.

Vandyck brown is wonderfully rich and velvety, and mixes well with other colors.

Brunswick brown has a reddish tint. Chocolate brown approaches purple lake in color, and is especially good for outline work.

Gray black can be recommended as a mixing black, with which to make grays, in combination with blue green or turquoise and orange. It is sometimes called pearl gray. Most of the Hancock colors are retailed at twenty-five cents a bottle. Outremer and ruby are one dollar.

A dozen new Lacroix colors have recently been brought out. Some of them are really valuable additions to the palette. Brilliant light green bears the general characteristics of the blue greens of both makes, but it is deeper, darker and richer than the Hancock color, and is of great use in flower-painting. The moss green and

olive green also would be difficult to produce by combinations. Delft blue is in parts the dark, purplish hue found in old Dutch blue and white ware; it is useful for outline work. Vandyck brown and chestnut brown are both good.

From among the colors in the older Lacroix list, let me name a few particularly suited to amateurs who want to do good work in mineral painting but cannot afford to be extravagant in their outfit.

In greens, apple green makes a delicate ground, and is useful in high lights in leaves and the calyxes of flowers; blue green, already mentioned, brown green, and green No. 7. This last in combination with black makes a good gray for yellow flowers, and with yellow gives a good olive tint. Use silver yellow, and if you require an ivory yellow tint, add a little of brown 4 or 17; this is much safer in firing than ivory yellow. Violet of iron is valuable in accenting stems or the under sides of rose leaves; for seaweed it is indispensable. Mixing yellow does well with greens, but not with reds or browns. Carmine No. 1 for rose-color is excellent if laid on thinly and rightly fired, but I advise the use of Hancock's English pink if it can be got. Carnation No. 1 is very valuable; delicately treated, it is a good substitute for rose in painting roses—not wild roses, but the ordinary cultivated rose. Brown 4 or 17 is both rich and bright in tone. Pearl gray is good for shadows.

With the twelve colors I have mentioned very beautiful and artistic work can be done. For flower-painting it will be found excellent. This simple palette, indeed, may go far to solve the problem of selection, which so often staggers the novice in china-painting, who is confronted by the formidable list of about one hundred Lacroix colors, including nine blues, twelve browns, seventeen yellows, five grays, thirteen reds, four purples, four violets, eight yellows and two blacks, beside the dozen new colors already referred to. To recapitulate them, we have the following table:

Pearl gray,	Blue green,
Carmine No. 1,	Apple green,
Mixing yellow,	Brown green,
Silver yellow,	Green No. 7,
Brown 4 or 17,	Carnation,
Violet of iron,	Black.

It will be noticed that there is no mention here of blue. In ordinary flower-painting, except, of course, for blue flowers, it is seldom or never used. If you buy for grounding, get turquoise; for ordinary use, common blue.

L. S. K.

THE PORCELAIN TOWER.

THE city of Nankin, once the capital of China, has for centuries been famous to the "barbarian" of the outer world for its porcelain tower—a relic of the splendor of its ancient days, before Pekin usurped its dignity as the seat of the empire. The place is now, to great extent, in ruins, and the city proper has shrunk to one fourth of its former dimensions. The porcelain tower was built quite early in the fifteenth century, by order of the Emperor Yuhglo, and as a work of filial piety. It was a monument to the memory of his mother, and he determined that its beauty should as far outshine that of any similar memorial as the transcendent virtues of the parent in her son's eyes surpassed those of the rest of her sex. The work was begun at noon on a certain day in 1413, and occupied nearly twenty years in its completion. The porcelain tower was more than two hundred feet high, and faced from top to bottom with the finest porcelain, glazed and colored. It consisted of four stories, surmounted by a spire, on the top of which was a ball of brass, richly gilt. From this ball eight iron chains extended to as many projecting points of the roof, and from each chain was suspended a bell, which hung over the face of the tower. The same arrangement was carried out in every story. These bells added very much to the graceful appearance of the tower, breaking its otherwise formal and monotonous outline. Round the outer face of each story were several apertures for lanterns, and when these were all illuminated, we are told, in the magniloquent language of the Chinese historian, that "their light illuminated the entire heavens, moving into the hearts of men, and entirely removing human misery!" It is not difficult to imagine, however, that the appearance of the tower on such an occasion must have been beautiful in the extreme. On the top of the tower were placed two large brazen vessels and a bowl, which together contained various costly articles in the nature of an offering and a charm to avert evil influences. Among these

were several pearls of various colors, each supposed to possess miraculous properties, together with other precious stones and a quantity of gold and silver. In this connection, designed to represent the best treasures of the State, were also placed a box of tea, some pieces of silk, and copies of some ancient Chinese writings. The tower was demolished by the Teaping rebels in 1853.

TREATMENT OF THE DESIGNS.

IN executing the design of Japanese lilies for a tray decoration (Plate 696) use for the flowers carnation No. 1, very pale near the edge of the petal, with a brighter wash of the same color through the centre. For the spots on the petals use purple No. 2. Pistil, apple green. Stamens tips, brown.

For the stems and under side of the leaves add a little brown green to apple green; for the upper side add emerald green to brown and apple greens. For the blocks in the centre from which the stems start use gold, ornamenting and outlining with brown green. For the veins of the leaves, stamens, and the outline of the design use gold. For the background use the white of the china clouded with gold. Gild the edge of the tray likewise. The shape illustrated, of which the design gives the full size, is shallow and flat, with upright edge about half an inch high.

The design for the eighth plate of the fish set series is given this month. The large leaves of the water plant should be grass green shaded with brown green. The under sides are red brown, shaded also with brown green. Keep the greens grayish, an effect easily obtained by putting the color on very thin. The stems are yellow ochre shaded with brown green. The flower—if the plate be left white—should be outlined with a delicate line of gray markings; on the petals a delicate pink (carmine, light). The little curled up leaf should be more delicately colored than the others. The rocks in the foreground are gray shaded with brown. Use grass green and yellow ochre for the weeds. The hippocampus or sea-horse should be washed in with yellow ochre and shaded with brown 108 and black, with a suggestion of blue in the fin. Shade with the same color and a little brown. There is a yellow ring around the eye. The small fish is gray shaded with the same color. In painting the two larger ones make the under parts blue gray, with a streak of yellow ochre down the sides, the back neutral gray, with a very little red brown, the fins the same; shade both with the gray. The eye is black, with a yellow ring around it. The water lines are a delicate blue.

M. GARNIER advises strongly that many experiments be made with colors before proceeding to paint a design on porcelain. Even the best artists of Sévres, he says, always try their colors before attempting a work of any importance.

THE prime quality of a good painting on porcelain is the transparency of the colors. To obtain it, it is necessary to work boldly, without retouching, and to observe the utmost neatness. Amateurs commonly fail because of not observing these requirements; they get dust into their colors, retouch their work and superpose tones at hazard.

SOME years ago we published for china-painting a Virginia-creeper design, in autumn colors, of seventeen tiles for a fireplace facing. We reproduce the directions by request: Use buff or cream-colored tiles, or stipple a white ground with yellow ochre. Paint the band or slab on which the basket rests dark red brown. Let the ground of the tile represent the body of the basket, painting lines and braidwork in black. For heavy branches and tendrils use sepia shaded with brown Nos. 4 or 17; finer branches, red brown shading into grass green; delicate tendrils, grass green. As there are, on the average, four leaves to a tile, it will be well to paint one brown green shaded with yellow brown, one dark red brown, one capucine red shaded with two shades of yellow brown No. 3, and the smallest of the four, yellow brown shaded with capucine red. Paint the small leaves capucine red shaded with sepia, occasionally introducing one of grass green shaded with brown green. Paint the berries black mixed with Victoria blue; stems of berries, capucine red shading into sepia toward the main branch. Paint veins of leaves black and outline the whole design with black. This design could be painted in two shades of sepia or blue on white or slightly-tinted tiles.